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LENT BY MR. FREDERICK W. SCHUMACHER TO THE COLUMBUS GALLERY OF FINE ARTS

"ST. JOHN THE BAPTIST," ONE OF TWO NEW RUBENS IN THE SCHUMACHER LOAN TO COLUMBUS

A valuable document of Rubens' early style, this panel was executed by the master, according to Bode and Glück, about 1612-13, in the first years after his return from Italy. It is among the few youthful autograph works by the

great Fleming in this country, interestingly reflecting his first derivations from the chiaroscuro technique of Caravaggio. From the Andrassy, Budapest, and Oberländer, Reading, collections, the panel is 37 by 23 inches.

THE ART NEWS

DECEMBER 16, 1939

Mr. SCHUMACHER buys for COLUMBUS *New Items in a Collection Indefinitely Lent to the Museum*

BY PHILIP R. ADAMS

IN THE forty years of its growth the Frederick W. Schumacher Collection, on indefinite loan to the Columbus Gallery of Fine Arts, has rounded out into a distinctive demonstration of the European tradition from the fifteenth to the nineteenth century. In the last year, Mr. Schumacher has extended the horizons of his collection in several directions, adding works of outstanding merit to the representative objects already in the collection. The late Gothic period, for example, which was represented only by a fragment from a Flemish or German *Annunciation* of the late fourteenth century is now handsomely enriched by two Gothic tapestries and two French Gothic

figures of France and Italy form a pyramid with the figure of Louis, enthroned in the Sforza gardens. In the background are to be seen Ercole d'Este, a Trivulzio, members of the Gonzaga family and many other personages. The two tapestries, both in the quality of their execution and in their subject matter—one symbolizing the consolidation of royal authority in France, the other illustrating the arrival of the Renaissance in northern Europe as a result of the French invasions of Italy—are historical documents of the first importance. The tapestries come from a private collection near Turin and were loaned by Duveen Brothers for the decoration of Westminster

del Piombo's *Portrait of Vittoria Colonna* has been enhanced by a choice specimen of quattrocento sculpture from Siena of about 1430-1440. This *Madonna and Child* in terracotta comes from the Bleichröder collection in Berlin. The head, particularly, shows the influence of Jacopo della Quercia.

The collection has always been rich in examples of the Baroque epoch, notably historical portraits from the French and English schools of the seventeenth and eighteenth centuries. Serving as a connecting link between the Renaissance and Baroque departments of the collection, a *Portrait of a Venetian Senator, Ambassador to the Papal*



LENT BY MR. FREDERICK W. SCHUMACHER TO THE COLUMBUS GALLERY OF FINE ARTS

AMONG RECENT ACQUISITIONS OF A COLLECTOR DESTINED FOR HIS MUSEUM: A TERRACOTTA "MADONNA AND CHILD" IN THE STYLE OF JACOPO DELLA QUERCIA (LEFT); "PORTRAIT OF THE DUKE OF LEINSTER" BY SIR JOSHUA REYNOLDS (RIGHT)

chests of approximately the same period. The tapestries are of Flemish provenience, woven in Brussels about 1510. They come from a series of four, showing incidents of the life of Louis XII of France and his famous Queen, Anne of Brittany. In one of them Louis and Anne receive homage from Anne de Beaujeu, rival to Louis for royal authority in France, and Jacques de Rohan, contender for the throne of Brittany. The scene is divided into two parts by a Gothic colonette; the other half shows the pleasures of court life. Dulcimers, lutes, haut-bois are played in the foreground while a symbolic figure of the chase presides over the whole scene.

As much of the Renaissance in composition as the former is Gothic, the second tapestry depicts Louis XII receiving the surrender of Milan, following his invasion of Italy in 1499. Symbolic

figures of France and Italy form a pyramid with the figure of Louis, enthroned in the Sforza gardens. They are included in Edwin Austin Abbey's painting of that occasion. They were acquired by Mr. Schumacher from the Percival Roberts collection at Penshurst near Philadelphia.

The two Gothic chests of the late fifteenth or early sixteenth century come from the W. R. Hearst collection and show the domination of ecclesiastical thought over the secular life of the period. Altar-like in their proportions, both of them have fenestration panels borrowed directly from flamboyant Gothic tracery. The panel below the lock of the earlier chest is an interesting late Gothic Coronation of the Virgin.

The Renaissance department of the collection, already notable for such outstanding paintings as the Bartolommeo Montagna *Christ*, the Liberale da Verona *Madonna and Child*, and Sebastiano

Court of Clement VIII, painted in the studio of Domenico Tintoretto, illustrates the distinctive role played by Venice as the developer of Baroque style. The portrait comes, by way of the Oberländer collection, from Prince Lichnowsky, German ambassador to London in 1914. It has been variously known as a Bassano and as a Jacopo Tintoretto. The Baroque style in northern Europe is unusually well represented with the addition of two paintings by Peter Paul Rubens, from the Oberländer collection. The earlier of them, *St. John the Baptist*, originally in the Andrássy collection of Budapest, dates from Rubens' first trip to Italy where, as a member of the Gonzaga court of Mantua, he witnessed the proxy marriage of Marie de' Medici and Henry of Navarre. His adaptation of the Caravaggiesque style, which

(Continued on page 17)



RECENTLY ACQUIRED BY THE ALBRIGHT ART GALLERY, BUFFALO

"NIGHT" BY MAILLOL: A RECENT LEAD CASTING OF A STONE FIGURE CARVED CA. 1910

BUFFALO: NEW ARRAY of MODERN PURCHASES

AMONG a varied group of important pieces recently acquired by the Albright Art Gallery in Buffalo—they range from a Cambodian torso to the latest Chagall—perhaps the most interesting from the point of view of timeliness is a group of contemporary works brought from Europe just before the outbreak of the war. Gordon Washburn, Director of the Gallery, was able in many cases to get the most recent examples, and the works as a whole are representative of the level reached during the *inter bellum* period. They indicate a surety and mature quality that the art of the recent Post War period, with its affected primitivism and analytical pity did not possess. What modern warfare will do to these sensitive interpreters of our peculiar environment remains to be seen.

Among the greatest pieces of modern sculpture to come to the United States within recent years is Maillol's *Night*. This shows the artist at the apex of his career. Cast last summer, it is the first and only founding of the larger than life stone figure cut over thirty years ago, and now in the museum at Winterthur, Switzerland. Impressed by the eighteenth century lead garden sculpture at Versailles, Maillol had this figure, which has been considered his best, cast in the same mate-

rial. He has hammered and chiselled the rough casting into its present state and it comes almost as a cutting in the round from the sculptor's hands. Maillol, one of the few great workman-artists of our day, has remained unmoved by the turbulent unrest of a degenerating civilization. With peasant simplicity he has found peace and harmony in the fundamentals of nature and expresses the indestructible spirit of growth in his monumental figures.

The large, leaden crouching figure, with her dull, silvery highlights is the symbol of silence and sleep expressed through the body of a patient woman of the soil. Few modern sculptors have been able to create such a feeling of nobility and serenity in a direct method so devoid of detail and exaggeration. This abstract mass of metal, representing the majesty and fecundity of the earth demands respect as it sleeps tranquilly, undisturbed by the sorrow and violence of a selfish world.

Maillol has been impervious to the currents of smart puerility and completely smashes through the pedantry and adult infantilism with which our literary sculptors have frightened a hesitant and amused public. This deep, quiet understanding, this universal intensity and stability tran-

scends intellectuality. We are face to face with genuine feeling—a peasant stone cutter with a genius for handling his material expressing a universal emotion which probably is just as old as nature itself.

Also new to the Gallery is another important sculptural work demonstrating the high quality achieved by an artist far removed in time and in artistic concept from Maillol. It is a Cambodian (Khmer) torso, possibly from Angkor Vat. From the Classic period of Khmer which falls somewhere between the ninth and the eleventh centuries A.D., its technical assurance and subtly voluptuous modelling place it among the best sculptures of the time. Although partly derived from Indian and Chinese prototypes, it shows a thoroughly native Khmer sculptural style.

The acquisitions of recent European painting cover the field from the brown-toned masses of Derain through the *joie de vivre* of Dufy to the delicate dreams of Chagall. Included among them is the *Apollon Musagète* of André Bauchant. This "Sunday painter" had more than ten years ago achieved a certain amount of fame for his delightful, untutored handling of nature and classical subjects. After exhibiting in the Salon d'Automne of 1927 he attracted the attention of Diaghilev who commissioned him to paint the two sets for Stravinsky's ballet, *Apollon Musagète*, in the Spring of 1928. The picture at the Albright Art Gallery was painted from memory this year and represents, as far as Bauchant can recall, the second scene of the ballet where Apollo emerges from the grotto. Bauchant also designed the costumes for *Apollon Musagète* and the painting gives a complete picture of his work for the theater. This is a good contemporary example of an artist applying his talent to a purely commercial field. The Monte Carlo Ballet has been one of the outstanding patrons of contemporary art, ordering it for a definite purpose and using it as a living thing.

If Bauchant is one sort of primitive, in the Rousseau manner, the Russian-born Chagall is another, for in his very personal style he depicts Surrealist reveries based on peasant folk-lore. If the Bauchant painting shows the world of Apollo, the two new Chagall pastels, *Woman and Haystack* and *Vase of Flowers* show a world which never really existed. They form part of a pastoral series which the artist intended to show in Paris this autumn. In the one picture a woman reclines against a haystack which is shaped like a vase of flowers; in the other, a vase of flowers is treated



RECENTLY ACQUIRED BY THE ALBRIGHT ART GALLERY
BELLOWS' SKETCH OF HIS DAUGHTER
JEAN, A STUDY FOR A PAINTING CA. 1920



RECENTLY ACQUIRED BY THE ALBRIGHT ART GALLERY
THE CONE, THE CYLINDER, THE CUBE:
DERAIN'S "PORTRAIT OF A GIRL"

much like a haystack, for it is placed in a pasture, and from it emerges a Chaplin-like figure, sickle in hand.

These pictures, however, show that Chagall's long residence in France has affected his native charm to some extent and the flavor of his work is now French rather than Slavic. In these fresh scenes he is no longer the interpreter of Russian-Jewish folk culture. He is one of the good little painters creating his own happy dream world where his fantasy may roam a simple countryside and find a poetic vitality in the shy, awkward people working in the fields. There is no built-up integrity, no great composition. Chagall's works are a conglomeration of parts forced together. There is no subtle unity, but he does manage to convey an emotion, which, not very deep or universal, is thoroughly pleasing.

The two works by Raoul Dufy, like all of his

pictures, seem to have been created to give unadulterated pleasure. The *Hommage à Mozart* (illustrated on the cover) is not a new work, but it is one which the artist himself considers among his best. Dufy is completely at home in the Rococo, and the spirit is in keeping with the eighteenth century subject which inspired it. The light elegance of the well composed watercolor will appeal to those who now, in dance-hall and salon, pay homage to Mozart, and in anticipating in 1915 our vogue for the music—in however diluted a form—of the composer, Dufy reflects his own as well as Mozart's time. His other watercolor, *Leda and the Swan*, is the Dufy autograph miraculously assuming the form of a Neo-Classic nude and a large white bird against a background of strokes which might indicate reeds, or a pasture, or just a back-drop of French wallpaper. Gay, illustrative, and entirely calligraphic, it is, if not so substantial a dish as the Mozart, a very tasty one. It was painted about 1927.

Coming from the poster-like quality of the Dufy *Leda* the eye of the spectator will embrace the solid, three-dimensional forms of the newly painted Derain *Portrait of a Girl*, one of the most recent of his works to have arrived in this country. Where *Leda* is almost a single brush stroke, this girl is built up of firm receding and protruding masses, and if the decorative curl of a bit of apple peel reminds one of Dufy's Rococo, the spirit of this genre piece is more that of the seventeenth than of the eighteenth century. It glows, like all of Derain's painting, but the color range is quite limited and has the green-brown tone of the brothers Le Nain.

Finally, an outstanding gift to the permanent collection of the Gallery was that of thirteen important modern European and American drawings presented by Mr. A. Conger Goodyear. They include works by Pascin, Matisse, Dali, Bellows, Sheeler and studies by the sculptors Kolbe and Maillol.

The Bellows drawing, here illustrated, *Child Seated with a Book in her Lap* is a study for the well known painting, done in 1920, of *Eleanor, Jean and Anna*, which is now a part of the collection of the Gallery. The painting shows the artist's mother and aunt, dressed in the appropriate black silks, enframing the golden-haired child. This pensive, frequently painted youngster is the model, some four years later, for the celebrated "Lady" Jean who, dressed up in an old-fashioned blue gown which contrasts with the flat red of the bookcase against which she is placed, hangs in the collection of Mr. Stephen C. Clark in New York.

The Matisse drawing is a briefly indicated *Head of a Woman* in outline, while the Pascin—showing a *Nude Woman Seated*—is a full figure, indicated in outlines and shadings, which is typical of the work of that American painter who made his home in Paris.

Other gifts to the Gallery include a rare copy of *Les Petites Filles*, a book of small lithographs by Marie Laurencin, presented by Rano and Feodor Bourgeois, and a series of photographs presented by Miss Etta Cone of Baltimore. The latter show the famed Matisse *Pink Nude* from the Cone Collection in various stages of completion.

In addition to the newly acquired works of art, an exhibition of "American Painting Today" was recently shown at the Gallery. It was a group of works by lesser known artists chosen to counteract the tendency of the public to demand a "name." Assembled by the Director and by Stephan Bourgeois, the New York representative for the Gallery's Room of Contemporary Art, many of the pictures were lent by the Gallery of Contemporary Arts, New York. Included were an earnest *Self-Portrait* by Eugene Canadé, the son of a well known Italo-American artist, Vincent Canadé, lent by the Weyhe Galleries; *Harvest*, a broadly conceived vista by Nassos Daphnis; a keen character study, *Wharf Argument*, by the Philadelphia painter, Joseph Presser.

The EDITOR'S REVIEW

THAT the results of the auction sale of the late Mrs. Cornelius J. Sullivan's collection, chiefly of modern pictures, held at the Parke-Bernet Galleries on December 6 and 7 (a listing of prices obtained for the more important items appears on page 18), should prompt wide discussion in the art world is scarcely surprising in view of the fact that this was the first real public test of monetary values that French art from Cézanne onward has faced in America since the John Quinn sale of 1927. Easily becoming, from then, the most popular school in terms of both widespread appreciation and the more tangible favor of purchasers, the Impressionists, Post-Impressionists and their successors of the contemporary *Ecole de Paris* have long been awaiting such a market-day in the world's eye so that one might judge a price-level that has certainly kept parallel with popular appeal. It is no mere materialism thus to take the question of dollars and cents into an account of the validity of a given direction of artistic taste, for this is one of the few durable yardsticks provided in our society to measure the seriousness of the art public. Nor is the question by any means impertinent to museums which administer public funds.

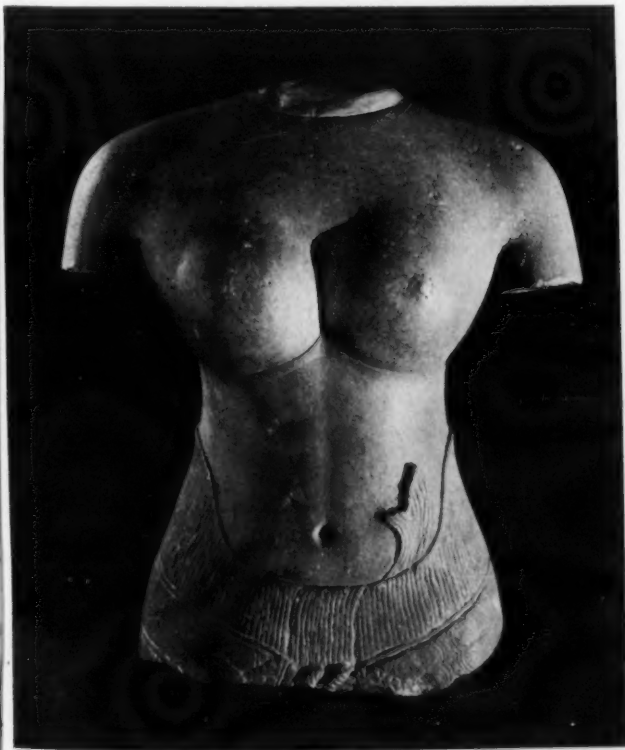
The market value of the art under discussion has been a moot point for as long as its aesthetics have been on their gradual upward climb in popularity. At the start, ordinary calculations based on the law of supply-and-demand, the foundation of the comparatively simple scale of rarity-values of the old masters, did not apply. From the first Impressionists to the latest Surrealist there has not yet been a dearth of works available to purchasers. Years which never saw a Botticelli or a Watteau in the hands of the dealers never failed to see Cézannes and Renoirs and even Seurats aplenty for sale, often, and successfully, at prices that equaled the market values of the unavailable masters of centuries before the nineteenth. Unapplicable, too, were the relative hallmarks of preservation and attribution that necessarily condition the other market.

What, then, has been the determinant of a price scale which, it may be said, has surpassed that of all but the greatest old masters? No more, we are sure, than the elusive touchstone of quality that has guided collectors to purchases not on a basis of artists' names alone—so much that if there has been no famine of works of this school, it has never taken long for the great ones to be sought out and removed from the market, leaving more chaff than wheat as the omnipresent supply before the public.

The Sullivan sale is a case in point, though it must be asked at the outset just how precise a barometer it constitutes. A well known collection for the last decade and a half, it was nevertheless formed in the more timid earlier days of collecting these things, scarcely ever with large outlays of money and hardly to be mentioned with such collections as those of John Quinn, Lillie Bliss, Adolph Lewisohn and Chester Dale which were in process of formation at the same time. Moreover, its contents had been available at private sale, due to regrettable financial misfortunes of the owner, for the last five or six years, and it consequently entered the saleroom as, so to speak, a dealer's collection.

Despite these negative postulations, however, the results cannot be termed other than highly successful, in some instances amazing. A Cézanne portrait from his earlier and not entirely mature period brought \$27,500. A Van Gogh, excellent though not one of the most colorful productions by a master whose forte was color, \$19,000. A small gouache drawing, ten inches high, by Picasso, \$1,350. An impression of Toulouse-Lautrec's

(Continued on page 18)



RECENTLY ACQUIRED BY THE ALBRIGHT ART GALLERY
A CAMBODIAN TORSO, POSSIBLY
FROM ANGKOR VAT, IX-XI CENTURY

New Exhibitions of the Week

THE SOCIETY OF AMERICAN ETCHERS, ANNUAL

THE twenty-fourth Annual Exhibition of the Society of American Etchers is being held at the National Arts Club. This year, in addition to the two hundred items of the main show, there is a group of miniature prints and also a complete set of the prints given by the Society since its foundation to its associate members. This last offers an interesting view of the phases through which the juries of such large aggregations pass over a period of years. As one follows their course, the awakening of interest in contemporary life is in striking contrast to the romance of wild ducks against the sky and the quaintness of picturesque streets, with all their lure for the delicate line of the etcher.

Prizes this year go to Isabel Bishop for her easy and colloquial *Encounter*, to Armin Landeck for the clean and orderly drypoint *11 West 11th Street*; for Kerr Eby's *Shadows*, a miracle of craftsmanship, and Louis Rosenberg's *Chartres*. Gerry Peirce's *Ghost Town* strikes the right note of romance for this phenomenon of frontier life, and Mortimer Borne in *Rainy Night* evokes gloom and density in the ease of his handling this subject, dear to the heart of the artist of black and white.

One is halted in front of Minna Citron's *The Dealer*, so true and so ubiquitous; one hails the actuality of Lewis Daniel's *The City*. Howard Cook's *West Side, New York* has originality and sharp observation. Peggy Bacon's *Morning Exercises*, almost a tapestry fashioned of the types in the radio orchestra which caters to matutinal calisthenics, is documentation of an era, if not actually a philosophical comment upon a civilization. John Taylor Arms' *In Memoriam* is a challenge to the whole race of etchers and Arthur Heintzelman in his subtle and searching *Portuguese Fisherman's Daughter* has drawn a superb characterization of a type as well as of an individual.

William Heaslip seems to be the special interpreter of aviation. Its romance is present in both his *Airport* and *Magic Carpet*. Martin Lewis' *Shadow Magic*, with its pattern of wire fence, steps and railing is both modern in its approach and unassailable on technical grounds. Thomas Nason's *Winding Road* is clear in the delicacy of its drawing and imaginative in the details of foliage which entertain the eye. One could go on interminably. It is true that certain artists, having attained a pattern, repeat this year in and year out. But there are others, who constantly enlarge the scope of the medium, which for its power to reflect and define the times, has endless charm for the print-maker and for a constantly increasing public.

J. L.

THE INSPIRING ART AND CRAFT OF HERNANDEZ

MATEO HERNANDEZ, one of the most thrilling *animaliers* in modern sculpture, as those who know his black diorite *Javanese Panther* of the Metropolitan Museum will agree, is also an equally fine draftsman. The Fifteen Gallery could not have been more inspired than to hang the works in fresco and the graphic arts of this admirable craftsman. It little matters what you most admire. Whether it is the *Kneeling Marabou*, in black granite, or the watercolor of *Gazelles Walking* (done, by the way, on white-washed wood), or the framed frescos on tiny cement blocks—one in encaustic, *African Antelope*, the other in true fresco, *Grey Mare and Foal*,



EXHIBITED AT THE FIFTEEN GALLERY

"AFRICAN ANTELOPE" ENCAUSTIC PAINTING BY MATEO HERNANDEZ

the work bespeaks the highest originality and, one speaks with weighed words, the highest quality. This show should not be missed by anyone who prizes these things.

J. W. L.

FIVE GERMAN SCULPTORS: SOUND AND VARIED

GROUPS of sculpture by five German artists at the Buchholz Gallery range from the austerity and mystic longing of Lehmbrück to Sintenis' light hearted frolicsome colts and deer. Kolbe is the best represented numerically, and his imposing figures are in a room by themselves. Mostly of women, they are strong and poised in feeling, and are supplemented by superb charcoal drawings which give a sense of the sculptor's com-



EXHIBITED AT THE BUCHHOLZ GALLERY

KOLBE: "KNEELING GIRL," BRONZE

plete understanding of his subject. *Sybil*, a figure in bronze, is one of Kolbe's best works here.

The familiar vertically upstretched figures by Lehmbrück are no less elongated than are the three heads which are part of his group. Particularly in the *Head of the Thinker* does the distortion seem to add to the feeling of melancholy concentration upon things of the soul.

By Ernst Barlach there are four pieces. The strong pathos and restrained power of his *Fugitive* and *Return* seem near to bursting point. Surely in his religious vision he recreates the dim light of mediaevalism more than any sculptor of this era.

Beside the more emotional Lehmbrück and Barlach, Gerhard Marcks figures give forth a sense of peace and repose. But there is strength in his *Standing Girl*, and nowhere does his depth of perception take more effective form than in his drawing of the head of a woman.

J. L.

MINERS AND REAPERS, THE TOPIC OF HOFFMAN

WITH credentials from the editor of a mining journal, Irwin Hoffman's exhibition of paintings, "Miners and Reapers" now current at the Associated American Artists Galleries, lives up to the claim that he is an authentic interpreter on canvas of the mining profession. Actually it is more in their off moments that Hoffman paints miners than when they are at work, but he does give the feeling of a mining community in *Miners at Rest* and several other paintings.

His experience as a mural painter is easy to trace in these easel works, for his flair is for groups of figures boldly delineated, with more attention to their arrangement as a unit of design than as individuals. In the present exhibition there are a number of Puerto Rican and Mexican scenes, and a Delaware landscape, one of his best paintings here, high in key and well constructed.

Proletarians, Puerto Rico which depicts a group of men at a sidewalk crap game is excellently organized, and what one misses in individual characterization is made up for in the rhythmic arrangement of the figures in their relation to each other. *Young Artists, Santa Fe* is also very appealing, for its color is brilliant and the concentration of the figures with their watercolors is engaging. *Ploughing Up*, in which only one figure dominates the scene, and in which the slope of the hill aids greatly in the design, is also attractive, and leads one to believe that Hoffman could eliminate the number of figures which he uses, to advantage, going more penetratingly into the movement of one or two.

J. L.

HASSAM RETROSPECTIVE IN MINIATURE

THE little show of the late Childe Hassam's paintings at the Schneider-Gabriel Galleries gives an adequate idea of this artist's talents. His chief quality was sunniness, which he capitalized not only in the late 'nineties when Monet was still popular but also through the nineteen-twenties, when northwest days were the vogue and were making hay for such painters as Charles H. Davis and Frank Benson. Hassam was more of a Monet than the others, although the early *Springtime* of 1897 in the present exhibition—a study of a flower woman resting on a spacious boulevard bench—charmingly recalls Raffaelli. Hassam's fault, insipidity, appears in the color of the otherwise well painted *Newport Waterfront*, of 1903, and also in the later works of the 'twenties from Easthampton. *Young Apollo* and *the Flying Swans* and

Seventeenth Hole, Water Hazard. He has a curious way with the sunnier edges of clouds, here using a glob of red, there letting the reddish grain of the wood show through for the high light. But the best pictures are the *New England Bar-room* of 1906, a fine Impressionistic genre, and the *Church of the Paulist Fathers*, of much better design than usual. J. W. L.

A GROUP EXHIBIT IN NEW QUARTERS: GRANT'S SHOW

IN NEW and spacious quarters, the Grand Central Fifth Avenue Galleries have opened the season showing work by Eugene Higgins, Wayman Adams, Randall Davey and many others who have long been associated with the galleries. It is the second exhibition of a series which is entitled "American Art without Isms." If this somewhat defensive characterization is meant to convey the idea of conservatism, the show is indeed well named. There is not an experimental painting here. There is much highly competent work, however, and pleasure can certainly be derived from Sidney Dickinson's portrait, a rugged type called *A Man*; from Robert Brackman's warm *Autumn Light* and John Folinsbee's broadly brushed and glistening *Evening at Swan Island*, as well as from the paintings by the artists mentioned above.

On the general principle that the mention of work which fails to live up to ordinary aesthetic standards is useless for the artist and of little interest to the reader, no specific lapses from grace need be mentioned. But this reviewer must confess to a lingering desire for just one or two "isms" in the presence of some of the examples of slavish imitation, stale subject matter and crude, lifeless color.

At the Vanderbilt Avenue branch of the Grand Central, Gordon Grant's watercolors make their annual appearance, and certainly confirm him as being the most sea-worthy of painters. His feeling for water is uncanny. In this group he runs the gamut of the smooth blue of a summer afternoon, the yellow foreboding color preceding a squall, the leaden grey of a chilly morning and the glistening green of still water. It is in the shorelines and small boats that Grant's style falls into patterns, never in his recreation of water itself.

Among the pleasant reminders of his mastery of the technical problems of his subject, *Mackerel Boats* is one of the best. Here the key is low for the maroon red warehouse on the dock, and it is a foil for the fine surface of the shining water below, the real interest of the painting. But the familiar green-white breakers are skillfully painted in *Turmoil* and one enjoys the mysterious mauve fog of *Hazy Morning*, the romantic handling of a subject which painters never seem to exhaust. J. L.

GAY MASTERY IN MALHERBE PAINTINGS

WILLIAM MALHERBE, exhibiting his oils at the galleries of Wildenstein & Co., is the brother of Henry Malherbe, a well known Prix Goncourt winner in France for his war novel, *La Flamme en Poing*, which is also exhibited with William's etchings that illustrate it. These are oils of gay, joyous color, conventionally applied, for it is of course now a convention to use the weeping brush strokes of Cézanne for rendering sky and even, as William Malherbe does in *Vase chinois*, for the patine of a table. This painterly artist is especially good in giving to the dewy, soft petals of flowers high tactile value, as in *Zinnias*, and he paints cornflowers, in *Fleurs*, with particular acumen. His landscapes, where he brings in a distant view, for he is adept at perspective, are fine. Notable among these are the *Vue*

sur Bougival, Paysage des environs de Rouen, and, of decided charm, *La digue à Dinard* and *Honfleur de ma Fenêtre*. J. W. L.

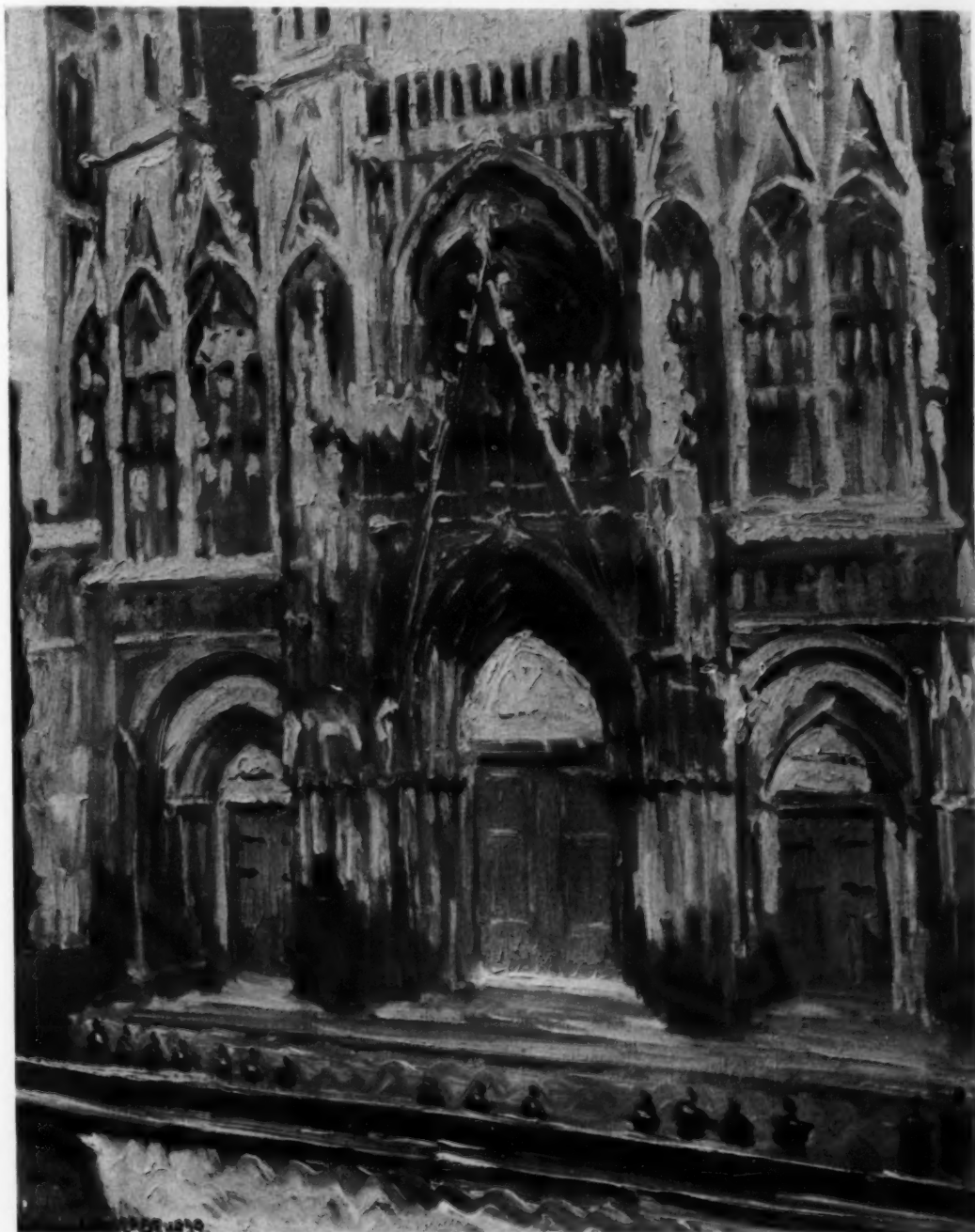
D. HOLT'S WATERCOLORS & OILS BY W. LATHROP

A FASCINATION with the elements of architecture, light on clapboards, the difference in the colors of two walls of a brick building in varied light, the way the glass of a greenhouse is contrasted with the wood above it—these are the things which strike one first in the watercolors by Dorothy Holt which are now being shown at

plest material, the most modest appeal, and yet saturated with emotion." Lathrop paints the opalescent light on water, the sun as it breaks through the clouds in just this way, and communicates his feeling always with an unerring directness to the spectator. J. L.

ADDITIONS TO SCULPTURE IN LIMITED EDITIONS

THE Robinson Galleries collection of sculpture in limited editions has some new items that should be underscored. Among these are Margaret Kane's *Angel Fish*, a solid mahogany



EXHIBITED AT WILDENSTEIN & CO.
AMONG MALHERBE'S STUDIES IN NORTHERN FRANCE: "LA CATHEDRAL DE ROUEN"

the Ferargil Galleries. Her style is so meticulous, so faithful to the actual facts that sometimes it is photographic, but when she concentrates on the pattern of chicken wire around a tennis court or the shining cleanliness of a New England mill town, she brings to them imagination as well as careful observation. Her colors are pale, but she senses the fine differences within their narrow limitations, and one feels in her work unusual seriousness of aim.

In another room the galleries are showing paintings by William Lathrop who died last year. With his friends A. P. Ryder, Twachtman, Chase and LaFarge, he painted during the 'nineties in New York City, later going to Bucks County where he lent dignity to the art colony at New Hope. These works are, as Hunecker once wrote, "Of the sim-

position that brings out the obese world-weary air of this particular fish; Robert Laurent's hard plaster *Squirrel*; John Hovannes' interestingly worked out *Song of the Shirt*, the first entrance of this industry into sculpture; Hugo Robus' *Mother and Child* in hard plaster, modern to its finger tips and successful. J. W. L.

THE HORSE IN ART SHOWN FOR CIVILIAN RELIEF

FOR the benefit of Civilian Relief in France and England an exhibition with "The Horse in Art" as its theme has been arranged. Hundreds of examples brought together make a show of breadth and intrinsic interest as well, for there are

included such objects of art as a sixteenth century wood carving of *St. Martin on Horseback and the Beggar*, a Pennsylvania iron weather vane of a galloping animal, and Persian paintings of the seventeenth century, as well as sculpture by such modern artists as John Flannagan and Waylande Gregory. Bronzes from the Ming dynasty and a whole collection of English sporting paintings are arranged in this equine panorama, and the engaging wooden nags from a Coney Island Merry-Go-Round find a natural place. Chirico contributes several of his rampant steeds and there are horn cups, stirrup cups, coaching glasses and horse bits which are here thrown in for good measure.

J. L.

Matisse Gallery one is conscious of forms and backgrounds of glorious color and refined technique. What if Tanguy suggests to the observer that which he may not have intended—as, in *Les Amoureux*, of 1929, belonging to Alfred H. Barr, Jr., a sort of sea-like background in which the plastic forms of tropical fish are settling down towards the ocean floor? The paintings, done with watercolor brushes, are all beautiful and only one, *Extinction des Lumières Inutiles*, of 1927, is dull-colored. Occasionally the small forms that play in them, like the delicate bones of frog's legs, imply a familiar object like a dachshund. It is beauty of form and color that alone interests this imaginative painter. Particularly charming are *Aux*

martre district by Utrillo. These, in the firm estimate of this observer, would be hard to beat as Utrillos anywhere, subtly colored and entrancing as to perspective, with superb technique. The other offerings are also notable: a Jean Eve snowscape, *Ferme en Hiver*, in which the aperture under a bridge behind the farm keeps the eye going—back. There are two Masereels, one, *Coucher de Soleil*, having some indistinct objects which could be construed into a gun-running or a smuggling episode. The Dufy, *Cirque Medrano*, is gay, nice, and firm. One will look somewhat further for as nice a one. The only painting not quite worthy of its distinguished companionship is Dufresne's *L'Atelier*. Two Chagalls, *Noël*, with old Papa Time disguised as a gold-faced grandfather clock hobbling around with one shoe on, and *Midsummer Night's Dream*, a typical allegory with a loving couple floating about in the upper air, complete the roster of the distinguished works here on display.

J. W. L.

ROOMS FOR TEA; PAINTING BY HAMILTON

MEMBERS of the Decorators Club have set up eight rooms in which it would be pleasant and appropriate to drink tea, ranging in period from one called *The Boston Tea Party* to the modern office of a business executive. The latter is actually a most inviting example of the art of decorating. Instead of the dingy browns and tans of the offices of yesterday, Hortense Reit uses lemon yellow, grey-beige and striped blue materials with the light colored hawthorn of desk and chairs. Two dormitory rooms, unlike any real ones ever seen, fail to make one feel an urge to drink tea, but there is a tasteful room by Gertrude Brooks incorporating some of the new glass fabrics which are so delicate in color and texture. As a decorating job this is by far the most attractive in the group, and suggests itself as a pleasant background for the casual life of a sunny loggia, drinking tea or otherwise.

Also being exhibited are paintings by Hildgarde Hamilton. They record her impressions of life in foreign countries, swiftly executed in bright color. These are superficial glimpses, but painted with evident enjoyment by this ardent devotee of the picturesque.

J. L.

HANDFORTH'S DRAWINGS OF ORIENTALS

THE recent drawings of Thomas Handforth at the gallery of Hudson C. Walker are chiefly virile portraits of Indian and Persian types. Anglo-Saxons are apt to entertain the fallacy that there is something effeminate in the faces of these nationals. There is nothing of the sort, as any of Mr. Handforth's carefully drawn and broadly designed compositions—from the watercolor and crayon of the *Persian Youth*, with his high cheekbones and curling lips, through the red ink of the *Palace Guard* to the sanguine and black chalk of the *Peshawar Cab Driver*—will prove. The types are fascinating in themselves, fortunately buttressed by Mr. Handforth's engaging technique, that ranges from dark substantiality, in *Afridi*, to Impressionism, as in *Rajput Boy*.

J. W. L.

HIS MEMORIES OF SPAIN IN VICENTE'S CANVASES

WALTER PACH writes the foreword to the catalogue of Esteban Vicente's exhibition of paintings at the Kleemann Galleries, emphasizing the increasing importance in this country of modern Spanish art. The work which is shown deals with the artist's impressions of Martha's Vineyard, very different from the prevailing view, with its glimpses of water and fishing life.

(Continued on page 15)



EXHIBITED AT THE PIERRE MATISSE GALLERY

NON-LITERARY BRAND OF SURREALISM: "AUX AGNETS, LE JOUR" BY YVES TANGUY

PLASTICS SANS SYMBOLS: YVES TANGUY

YVES TANGUY has almost one of those Hollywood names, beautifully joined, vaguely seductive and vaguely suggestive of the mysterious and graceful work that he does. The work is mysterious not because it is pure Surrealism (as it is), but because it is devoted to pure plastics that generally eschew the pun or the *double entendre* so dear to the Dalis. Tanguy, who when asked to define painting called it a "little white twist of smoke," can therefore roam the realm of disembodied essence with a spontaneity which is denied to the literary Surrealist. In these gouaches, drawings, and paintings now hung at the Pierre

Aguets, *Le Jour*, *Le Grand Nacré*, both of this year, and *Le Ciel Macabre*, of 1929, with its wonderful yellow background and its bird of mystery à la Burchfield. The velvety-smooth gouaches, built around a horizon line of mauve and grey, with tinier accents of yellow, green, blue, and pink, and other variations, are all comforting and endearing.

J. W. L.

SOME FINE UTRILLOS AND OTHER FRENCH WORKS

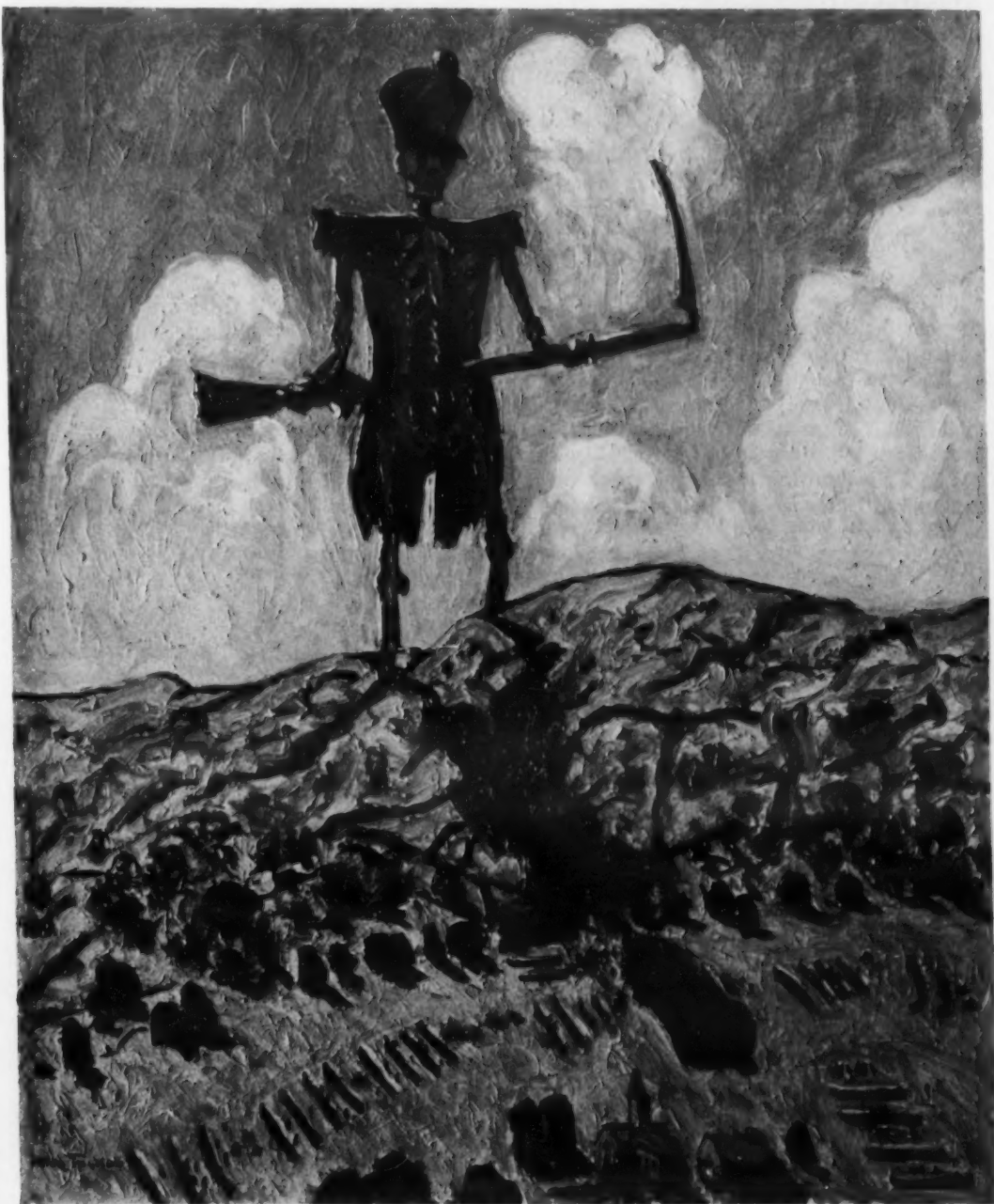
THE Perls Gallery, in a show of contemporary French art for the perennial young collector, has three delectable watercolors, two painted during the year, of the *Sacré Coeur* and Mont-

Vincent in America: Allen Tucker

Whitney Memorial to a U.S. Post-Impressionist

BY JAMES W. LANE

ALLEN TUCKER, who died last January, is being signally honored by the Whitney Museum in a memorial exhibition. One is surprised to discover how little is known about Tucker's painting. Trained as an architect, so that he had a sense of mass and line, he came to painting comparatively late in life. Not until he was almost forty, in 1904, did he devote his whole time to it. He filled the place among The Eight left vacant by the death of Maurice Prendergast and was always championing new movements in painting, although his own art is remarkably consistent in its palette and in its sense of pattern. His book, *Design and the Idea*, well written and beautifully concise, is worth reading.



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART
BY AN AMERICAN POST-IMPRESSIONIST, ALLEN TUCKER: A FOREBODING "THE REVIEW," 1931 (ABOVE); "MISS RAPHAELLA OTTIANO," EARLY STUDY IN PATTERN, 1919

Tucker was interested even more than most painters in ideas. In *The Pale Horse*, the animal browses in a cemetery where the cedar trees have almost the human forms of cloak-wrapped mourners against which the sky is nervously agitated. Wanting to make everything bold, simple, and uncompromising, this painter kept to a regular palette of blue, yellow, and green throughout his career. The result is, given his love for outlining and contouring with black, an opus that carries uncommonly well. In fact, in boldness, in forms for trees and waves, it is at least an echo of Van Gogh. The exceptions to carrying power are cases, like the *Day Shift*, of 1929, which stress a kind of orange-juice tonality.

The two phases of Tucker's work are Impressionism and Expressionism. He did some good canvases under the former aegis which show the influence of his master, Twachtman. The *Venice*, of 1905, a view of Santa Maria della Salute, is admirably thought out and painted, possessive of a well-knit force not often felt in Monet and the mooring-posts are adapted to the design with the power, though without the insouciance, of Manet. Yet the smooth effect is gained by over-painting and not by pointillism.

As a portraitist Tucker did not shine so much. His two portraits of Miss Raphaella Ottiano, the one dating from 1919, the other from 1925, are

rather studies in patterns and design. Tucker, in the former, is interested in the blue and gold shimmer and oriental pattern of the lounge robe with its attendant background of red-violet, while in the latter it is the placing of the head. In neither case does he bother himself about characterization. This is provable in titles of other portraits, like *The Orange Dress*, *The Black Hat*, and *The Venetian Shawl*, where the interest lies in rhythmic patterning.

Indeed this painter believed in subordinating the human figure to the elements and to its place in time. Orientally, Tucker regards figures as of little account. This minimization of the human equation is produced, in scenes like *Washington Crossing the Delaware* and *The Strike*, by little black figures dotting the landscapes here and there, like so many fiddler-crabs crawling against a sand bank. Few painters—Marquet in France is one—employ quite this silhouetted stenographic note. Tucker, you feel, reduces all, as in *The Squall* or *Aground* or *The Pale Horse*, to the least common denominator of danger and death. The only large figure in his work, outside of the formal portraiture, is the figure of death in *The Review*, where the gun and bent bayonet form an ingenious scythe.

The watercolors are still strong and alluringly
(Continued on page 17)

ART THROUGHOUT AMERICA

NEW YORK: A TINTORETTO FOR THE METROPOLITAN

WITH the new addition of the sonorous, harmoniously colored and structurally composed *The Finding of Moses* to the early *Miracle of the Loaves and Fishes* and the relatively late study of the *Doge in Prayer before the Redeemer* which already hang in its galleries, the Metropolitan Museum now has an outline representation of Tintoretto's career.

In contrast to the monumental themes with heroic nudes in *contraposto* which were the result of the influence of Michelangelo on Tintoretto around 1570, this comparatively small and early canvas is still in the conventional Titianesque tradition. The pastoral background with its broad-lawned villa and its woods, made lively by the briefly indicated figures of hunters, serves as a green curtain behind the pyramided group of

1550 and 1553, and on the basis of these, he dates *The Finding of Moses*, circa 1550-1555.

UTICA: PRINTS BY MODERN MASTERS EXHIBITED

ARRANGED by the Museum of Modern Art, an exhibition of forty large prints by modern artists is on exhibition at the Munson-Williams-Proctor Institute as part of the Community Arts Program. A great variety of media and technique is embraced by the exhibition which includes prints by some of the foremost painters of the past fifty years. Notable for their large size and bold character, they are by artists from France, Germany, Spain, Norway, Russia, Mexico, the United States and elsewhere.

A study of a young girl painted by Alexander Brook in 1929, *Siesta* has been lent to the Institute for December. The pensive mood of the picture is

remained in New York, and became an American citizen. The year after his arrival, he painted President Taft, but he did not become well known here until his first New York exhibition in December, 1912; a few days after its opening, thirty portrait commissions awaited him.

CINCINNATI: JAN STEEN'S "THE ADMONITION"

THE rejuvenation, by means of cleaning and repainting, of Jan Steen's *The Admonition*, recently presented to the Cincinnati Art Museum in memory of John J. Burchenal by his children, has resulted not only in restoration of the seventeenth century canvas to its original color, but has enabled the Museum authorities to place it definitely in the *oeuvre* of the vital Leiden master.

It is not known when the painting, which represents a young woman listening to the conversa-



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART

"THE FINDING OF MOSES": TINTORETTO'S EARLY VENETIAN MANNER, AN IMPOSING FORECAST OF HIS LATER STYLE, CA. 1550-1555

Pharaoh's daughter and her lovely companion, the blond women who, with their elegant proportions and their sumptuous robes foretell the painter's mature style.

F. P. B. Osmaston in his *The Art and Genius of Tintoret* states that the painting is in "tempera pure and simple, with a suggestion of oil glazes." However, Harry B. Wehle notes in the *Bulletin* of the Museum for December that the pronouncement appears to be questionable. The figure of the Princess is incomplete as if Tintoretto had, as Mr. Wehle suggests, simply neglected to finish her in the rush of his headlong creativeness, though her companion is carefully executed and enriched with glazes.

The date of the painting which, until 1928 belonged to the family of the nineteenth century English painter, George D. Leslie, is uncertain. Surely, it must be before 1570. Mr. Wehle points out stylistic parallels between the Museum's canvas and three Ganesis scenes, all in the Venice Academy, which were supposed to be have been executed for the Scuola della Trinità between

carried out in soft pinks and grays against the dark browns of the background.

NEW YORK: ARTHUR HALMI, NOTED PORTRAITIST, DIES

ARTHUR H. HALMI, a Hungarian-American painter, died in New York on December third after a short illness. Author of portraits of Franz Josef and his Empress, members of the Bismarck family and many notables on this side of the Atlantic, Halmi was born in Budapest seventy-three years ago.

Trained at first as a musician, his pastime of drawing became his profession when his work attracted the attention of the leading court painter, Hans Makart. He studied in Vienna and won international recognition for his genre paintings before his return to Budapest in 1894 where he was occupied with a number of portrait commissions.

In 1910 he came to America for a short visit,

tion of an older man, became a part of the Burchenal Collection, or where it came from; its history since its arrival at the Museum, however, is outlined by Walter H. Siple in the *Museum Bulletin* for October. When the varnish was removed and the painting relined and cleaned, it was found that the man's coat, which had appeared to be black, was really a neutralized red-orange; the green bodice of the woman's dress is found to be light-blue, the brown skirt violet-gray, and the apron a blue-green. A beautiful color harmony is formed by these tones in combination with the yellow-orange of the waist, the red-orange of the fur cap, the touches of white in the costume and the red-orange of the upholstery. A similar painting, varying from that in Cincinnati only in minor respects which can be accounted for by cursory observation and by changes which the picture has undergone, is described in John Smith's catalogue raisonné of Steen's painting which was published in London in 1842.

Of the appealing picture, which measures thirteen and three-quarters inches by eleven inches



PRESENTED TO THE CINCINNATI ART MUSEUM IN MEMORY OF MR. JOHN J. BURCHENAL
JAN STEEN: "THE ADMONITION", CLEANED AND RESTORED

Mr. Siple writes: "The realistically painted figures are enveloped in warm, subdued light which illuminates an harmonious color scheme. . . . Form is here translated into values of color and light. Steen, an excellent designer when he chose to be, has in this picture used his favorite method of organization—a rectangle turned diamond-wise so that one point rests near the center of the base of the picture—within the rectangle of the canvas. Within this 'diamond', the figures are knit together by a series of diagonal lines. This system of diagonals gives vitality to the composition without disturbing its solid dignity."

New Exhibitions of the Week

(Continued from page 12)

For Vicente looks deep into the woods and paints the sunlight as it breaks through the trees, or in the peace of an open field it is the light on an old grey boulder which focuses his attention. His is a poetic mind, and he invests each painting with his tranquillity of thought.

But even here he is unable to forget the scenes of his native country which he has left within a year or two. Some of the most poignant paintings of the Spanish War are among the canvases which he calls *Memories of Spain*. They breathe that same depth of emotion which is felt in the landscapes and carry their message in the resignation of the rhythmic fleeing figures of women and children. This country is fortunate to have so fine a painter to interpret its life.

J. L.

ROUNABOUT THE GALLERIES: SEVEN NEW EXHIBITIONS

TEMPERING, as befits the times, the splendor of inherited marble halls with the functional furniture of the modern art gallery, James St. L. O'Toole's new house in East 51st Street adds another dealer's establishment to the New York roster, and in a most distinguished setting. Downstairs galleries for exhibitions of modern art are supplemented by a handsome upstairs long gallery illuminated almost entirely by daylight. The latter celebrates the opening with an important group of old masters, most of them well known to readers of *THE ART NEWS* from review when they were exhibited as part of the J. Horace Harding Collection last Spring; these include works by Sebastiano del Piombo, Francesco Salviati, Antonio Moro, Reynolds, Gainsborough and Goya. An analytical but nonetheless decorative male portrait by Lorenzo Lotto, and a fascinating document in the shape of a replica by Moretto da Brescia of Titian's *Portrait of Pope Paul III*, now in Naples, interestingly revealing the North Italian's technique in interpretation of the great Venetian, make a first local appearance.

One room downstairs is currently devoted to an exhibition of paintings by Curtis Moffat, an artist who has been associated in Paris with Man Ray. The works here are still-life studies in the main, reduced forms fashioned with great taste into arrangements of fruit, flowers, bottles and objects of marine

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connotation. Moffat applies his pigment to get a rough, sandy surface, which adds interest to his soft color harmonies. He has not exhibited in New York since 1921, but this exhibition should make him new friends in his native country, as well as please his old ones.

A TEACHER and pupil exhibition at the Grant Studios reveals little if any influence of one upon the style of the other. The Dutch artist Nicholaas Eekman whose interest lies chiefly with the peasants of his own land, and deals with them in various phases of their work, is being shown in his first one man exhibition in this country. His wood engravings are in strong blacks and whites with little shading of values. Emphasis is placed upon facial expressions of naiveté and upon the flow of line of figures in strong movement. The *Accordion* is one of the most attractive examples of Eekman's style. *Vagabonds with Birds* is typical of the lyric spirit in which he approaches his material.

Katherine Day, a Canadian artist whose work appeared last summer at the New York World's Fair, is showing a group of monotypes in the same room in which hang the works of Eekman with whom she has studied. There is not a trace of his strong feeling for contrast in her romantic studies of *The Little Goose Girl* and *Diana and her Maidens* which represent her style. These are in pale, almost pastel color, indistinct in outline and have more interest as decoration than as emotional expression.

A CONTEMPORARY Chinese painter Chang Shan-tse, a poet himself and a friend of Lin Yutang, is holding an exhibition of his works at the Nierendorf Gallery, a first showing in New York. Eagles, horses, fish and flowers are woven into designs with mountains and lakes as backgrounds painted in the traditional Chinese style. Most striking of the paintings, however, are those of tigers with whom the artist has a unique friendship. There is a series of six in which the rhythmical movement of the animals and the vivid pattern with which they are marked combine to give the painter scope for his best and most characteristic work.

FREDERICK BALLARD WILLIAMS, exhibiting at the new galleries of Ward Eggleston, is an accomplished landscapist. His oils, especially the one of Virginia foothills which stood out in the Contemporary Art Exhibit at the New York World's Fair, have lovely atmospheric value. The distances, with colors fused and mellow, are cleverly if conventionally set off against a foreground form of beauty, such as an elm, like *In Vermont*, or a dip, as in *Down the Valley*. Two *fête-galantes*, reminiscent of Monticelli in arrangement but of Watteau in palette, make a pleasant adjunct to the pure landscapes.

DRAWINGS by Edwin W. Dickinson, not to be confused with the portraits by Sidney, his cousin, are as delicate as soft-focus photographs. Mlle. Passedoit, who now shows them at her gallery, has several quite haunt-



ON EXHIBITION AT THE GALLERY OF JAMES ST. L. O'TOOLE
MORETTO'S REPLICA OF TITIAN'S "PORTRAIT OF PAUL III"

ing ones—to wit, *Porch View* and *Harbor, Wellfleet*. Most of the others have been done on the Cape, also, like the *House, South Wellfleet*, with its magnificent dome and bull's-eye window that, in this soft focus, looks rather like the more grandiose dome of a movie palace or an Atlantic City hotel. In some of these other soft-crayon drawings, all untinted, Dickinson lays himself open to the criticism of being too vague. Even as fantasies some of his compositions are a little too delicately elusive, although his developed sense of texture and light is undeniable.

TWO young men are exhibiting their paintings at the 460 Park Avenue Gallery, one of them in his first one man show. Both give a good account of themselves. Eugene Leake, whose work was seen last year at the Walker Galleries, presents the more developed talent, for his landscapes of Connecticut are full of a warm understanding of the possibilities of hills and fields as dynamic pattern, and his portraits are sensitive to the individual quality of the sitter. Among the watercolors which are all of landscape subjects, *Foot-Bridge* is refreshingly painted, its broad but sure strokes telling the story with economy of line and feeling for contrast in textures.

Goode P. Davis, whose group of portraits includes one of his father, Norman Davis, has studied with Charles Hawthorne as well as in Paris and Woodstock. It is the style of Hawthorne which is reminiscent in his earlier work. The more recent portraits are freer from the gentility which inevitably hangs over Hawthorne's subjects, chosen from whatever walk of life. One of Davis' wife is a penetrating study, and the portrait of Mrs. Dwight Francis is well pondered in its characterization and clear in color.

TWO groups of paintings and one of sculpture make up the current offering at the Studio Guild. Ralph McKelvey, a Florida painter, brings the grey moss, swampy land and the pattern of palm leaves into many of his canvases. His ability to give a sense of the soft breezes of this near-tropical region is the most appealing feature of his work, for in the main his construction is weak and his color dry. He does create, however, an atmosphere which is individual, particularly in his paintings of the seashore, the feeling for locale being marked.

Jane Jolliffe, in nine canvases, holds a miniature solo show in another room. Her special interest is in still-life and flower subjects, the latter incorporated into table tops with considerable success. The one head in her group indicates far less of a grasp of the technical problems than do the still-life paintings.

Sculpture by Katherine Cole inclines to sentimentality in such pieces as *Pause* and *Nymph*. Her portraits, however, are straightforward characterizations, unified and fluent of line. The best example is *Father and Son*.

Mr. Schumacher Buys for Columbus

(Continued from page 7)

was soon to become the official manner of the Counter-Reformation, already shows the dramatic vitality of the master, even though Rubens was hardly out of his teens. A simple but effective portrait, a *Flemish Magistrate* from Rubens' mid-career was already in the collection. Hence the acquisition of the *Portrait of the Cardinal Infante Ferdinand* painted soon after his arrival in Antwerp in 1634 as Governor of the Spanish Netherlands represents the last phase of Rubens' art with unusual brilliance. The portrait was published in 1922 by Dr. August L. Mayer who concluded that it was the study from life, probably painted in one sitting by the master himself, on which the five later and larger portraits were based. By contrast to the heavy impasto of the *St. John the Baptist*, its light atmospheric touch shows the complete development of Rubens' style. It has the fresh and immediate quality found only in Rubens' portraits of his family and landscapes in this last period.

The Gilbert Stuart portrait of George Washington, well documented since it was commissioned by Thomas Billington of Philadelphia in 1803, and published by Mantle Fielding, is a typical example of the shop procedure which produced almost a hundred repetitions of Stuart's most popular subject. It is a combination of the Vaughan and Betts type and was acquired by Percival Roberts of Penshurst from the Billington family shortly after 1900. Since the collection already included the Hermitage portrait of *Louis XIV in Armor* by Pierre Mignard, these two canvases bound the epoch politically as well as stylistically.

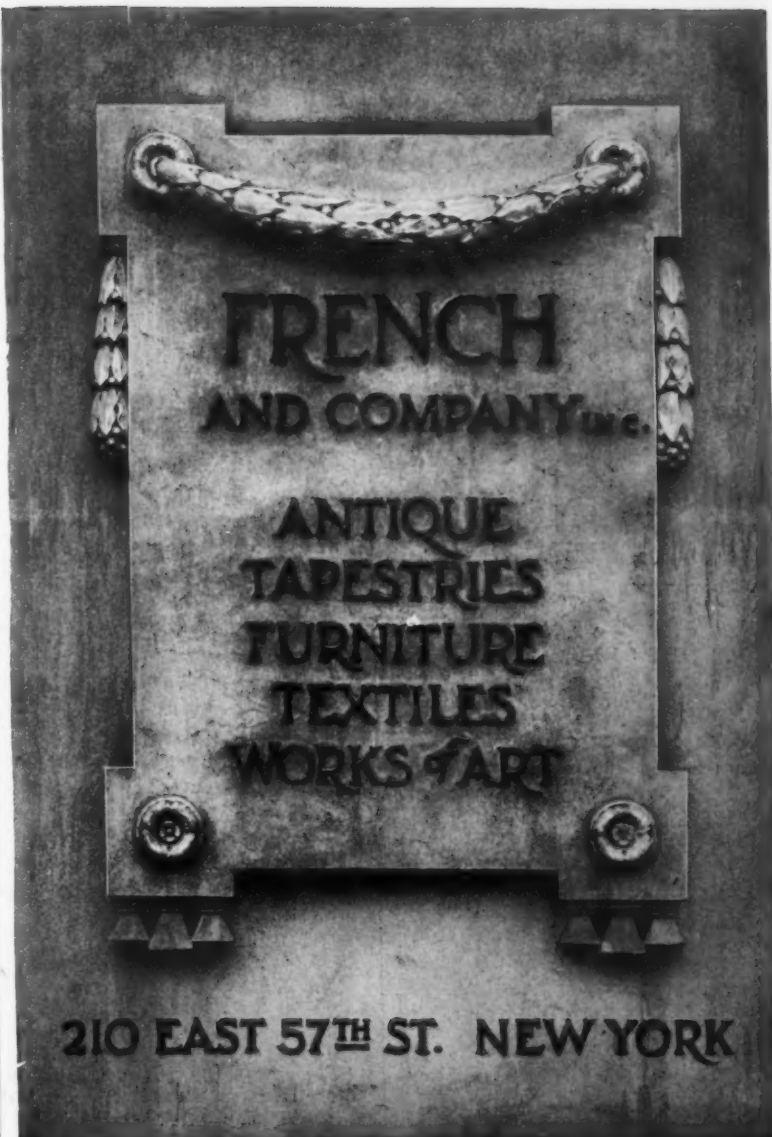
By permitting these new acquisitions, as well as the important masterpieces which have long formed a part of his distinguished collection, to remain in the Gallery, Mr. Schumacher is performing a public service which places the art-loving public of Columbus greatly in his debt.

Vincent in America: Allen Tucker

(Continued from page 13)

simple in draftsmanship and they carry far. But here Tucker's love of the elements—rain, snow, and sleet—proved too much for him and he used them without finesse. As a whole the papers are surprisingly disappointing after the oils, because one is not conscious of a sufficiently premeditated approach nor, on the contrary, is this thought neutralized by their great spontaneity. As this observer has seen much better papers by Tucker than most of those here shown, it is concludable that it was not possible to secure a more representative selection, save for the Whitney Museum's own *Spring Trees* and works like *Toward Camden*.

Allen Tucker's influences upon certain schools of instruction has been



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good, because he had sound principles. For the good of his own art, he was perhaps too much interested in conscious analysis. Certainly his painting does what he meant it to do: it is virile and it eliminates the unessential. Bare bones, however, whether in design or in color, sometimes fail to satisfy in the sense that after a while one's mouth waters for the fleshy integument. The later works by Tucker are all rigidly patterned and some of them, like *Aground* or *Headlands*, belonging to the Metropolitan Museum, rise to a considerable height. The little extra something that might have made others of his designs really memorable pictures—more strongly contrasted color, one imagines—does not put in an appearance.

The Editor's Review

(Continued from page 9)

lithograph, *Le Jockey*, extant in a hundred prints, \$180. These are random indications which give the tenor of the whole sale.

A first and obvious conclusion is that, despite the pessimistic prophecies of many years, the general price standard has proven itself under fire—and at a crucial moment in economic as well as political affairs, when the business of art dealers has admittedly been unsatisfactory. But the lesson goes a little deeper. It may be assumed that the average results of the Sullivan sale were not high, as has been said elsewhere, but rather completely even with the market. Eliminating a handful of real altitude records, the prices were largely those of the New York dealers for comparable items. What better commentary on the substantiality of this school in terms of popular taste?

A word in closing in memory of the woman who brought together these works of art just dispersed: Mrs. Sullivan's death, which occurred so dramatically on the very eve of the sale, closed a lifetime full of aesthetic energy, almost always driven to the good of the community. Her share in founding the country's first modern museum, her help to artists as first an enthusiastic collector and then a considerate dealer, are now a matter of history. What a pity that she could not have lived to see her judgment so handsomely applauded as it was under Mr. Parke's hammer.

A. M. F.

Recent Auction Prices

The sale of the collection of painting, sculpture and art objects belonging to the late Mrs. Cornelius J. Sullivan held at the Parke-Bernet Galleries on December 6 and 7 brought a total of \$148,730; the important items follow:

NO.	ITEM	PURCHASER	PRICE
29	Hilaire Germain Edgar Degas: <i>Danceuse</i>	Kraushaar Galleries	750
36	Pablo Picasso: <i>Mother and Child</i> ..	N. J. Private Collector ..	850
54	Andre Derain: <i>The Window on the Park</i>	N. Y. Private Collector ..	3,500
56	Vincent van Gogh: <i>Portrait of Mlle. Ravoux</i> , painted at Auvers, 1890 ..	M. V. Horgan, Agent for N. Y. Private Collector ..	19,000
57	Odilon Redon: <i>Poppies and Daisies</i> ..	N. Y. Private Collector ..	3,000
59	Chiam Soutine: <i>Rue à Cagnes</i>	J. Herera	1,700
60	Georges Rouault: <i>The Clown</i>	Mich. Private Collector ..	2,500
61	Henry de Toulouse-Lautrec: <i>Femme Dans Le Jardin de M. Forest</i>	Mid-Western Museum ..	5,700
80	Gilbert Stuart: <i>James De Lancey of New York</i>	Charles Sessler, Phila.	7,600
95	Arthur B. Davies: <i>Bud to Blossom</i> ..	N. Y. Private Collector ..	2,600
142	Paul Cézanne: <i>Pins a Bibemus</i> , Watercolor painted in 1895-1900	Knoedler & Co., N. Y.	1,500
143	Pablo Picasso: <i>Study for La Toilette</i> , Watercolor	Walter P. Chrysler, Jr., N. Y.	1,350
156	Paul Cézanne: <i>Geraniums</i>	Walter P. Chrysler, Jr., N. Y.	1,625
157	Vincent Van Gogh: <i>Coin de Verger (Le Foin)</i> , Pen and Ink and Pencil ..	Lilienfeld Gallery, N. Y.	1,650
167	Henri de Toulouse-Lautrec: <i>Head of a Woman</i> , Oil on Board	Kraushaar Gallery, N. Y.	2,100
170	Aristide Maillol: <i>Study for Flora</i> ..	N. Y. Private Collector ..	900
174	Charles Despiau: <i>Head of a Woman</i> ..	N. Y. Private Collector ..	1,300
179	Georges Rouault: <i>Crucifixion</i> , Oil and Gouache	Alfred M. Frankfurter ..	700
180	Odilon Redon: <i>Flowers</i> , Oil	Kraushaar Gallery	2,200
181	Paul Cézanne: <i>Madame Cézanne</i> , Oil, painted in 1872-77	Walter P. Chrysler, Jr., N. Y.	27,500
182	Georges Braque: <i>Still-Life, Guitar</i> , Oil	Valentine Galleries, N. Y.	1,600
183	Henri de Toulouse-Lautrec: <i>Miss Dolly</i>	Walter P. Chrysler, Jr., N. Y.	1,500
185	Jean Baptiste Simeon Chardin: <i>Still-Life</i> , Oil	L. J. Marion, Agent for N. Y. Private Collector ..	4,500
186	Gilbert Steuart: <i>Bishop Bretson</i> ..	Walter P. Chrysler, Jr., N. Y.	1,000
196	Winslow Homer, N.A.: <i>The New Novel</i>	N. Y. Private Collector ..	1,050

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GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	New York Realists: Paintings	Dec. 17-30
Ackermann, 50 E. 57.	Old & Modern Sporting China	Dec. 18-Jan. 18
Alonzo, 63 E. 57.	Wingert: Paintings	to Dec. 31
American Salon, 110 E. 59.	Christmas Show: Paintings	Dec. 18-Jan. 6
American Place, 509 Madison	Marin: Paintings	to Jan. 1
Arden, 460 Park	Contemporary Americans: Paintings	to Dec. 31
Argent, 42 W. 57.	Christmas Show: Paintings	to Dec. 23
Artists', 33 W. 8.	Contemporary American: Paintings, Sculpture	Dec. 20-Jan. 9
Associated American Artists, 711 Fifth	Irwin Hoffman: Paintings	to Dec. 24
Babcock, 38 E. 57.	Small American Paintings	to Dec. 31
Barbizon Plaza, 101 W. 58.	American Paintings	Dec. 18-Jan. 15
Bignou, 32 E. 57.	R. Dufy: Paintings	to Jan. 10
Bland, 45 E. 57.	American XIX Century Portraits	to Dec. 31
Bonestell, 106 E. 57.	Group Show: Paintings	Dec. 18-31
Boyer, 60 E. 57.	Group Show: Paintings	to Feb. 1
Brooklyn Museum	Masks, Barbaric and Civilized	to Jan. 1
Buchholz, 32 E. 57.	Kolbe; Barlach; Lembruck: Sculpture	to Dec. 24
Butler, 126 E. 57.	Larocque: Paintings	to Dec. 24
Carstairs, 11 E. 57.	"Femmes et Fleurs": Paintings	Dec. 18-Jan. 6
Chait, 600 Madison	Chinese Art	to Dec. 31
Civilian Relief, 4 W. 57.	"The Horse in Art"	to Dec. 23
Contemporary Arts, 38 W. 57.	Christmas Budget Paintings	to Jan. 1
Decorators, 745 Fifth	H. Hamilton: Paintings	to Dec. 23
Delphic, 44 W. 56.	Hoskins: Paintings; Sedgwick; Jay: Sculpture	to Dec. 24
Downtown, 113 W. 13.	Carl Walters: Ceramic Sculpture	to Dec. 31
Durand-Ruel, 12 E. 57.	Small 19th Century Paintings	to Dec. 31
Eighth St., 30 E. 8.	Christmas Show: Paintings	to Dec. 24
Ferargil, 63 E. 57.	W. Lathrop: Paintings	to Dec. 25
Fifteen, 37 W. 57.	Hernandez: Sculpture, Frescos	to Dec. 23
French Art, 51 E. 57.	Modern French Masters: Paintings	to Dec. 31
Grand Central, 15 Vanderbilt	Gordon Grant: Paintings	to Dec. 23
Grand Central, Fifth at 51	Group Show: Paintings, Sculpture	to Dec. 31
Grant Studios, 175 Macdougall	Day; Eekman; Prints	to Dec. 22
Hammer, 682 Fifth	Fabergé Collection: Jade	to Feb. 1
Harlow, 620 Fifth	R. Flint; Dwight Shepler: Paintings	to Dec. 25
Harriman, 63 E. 57.	Alajalov; Arno; Thurber: Drawings	to Dec. 30
International Studio, 11 E. 57.	Hearst Collection	to Dec. 24
Kennedy, 785 Fifth	Jacques: Paintings	to Dec. 31
Keppel, 71 E. 57.	XV to XVIII Century Engravings	to Dec. 30
Kleemann, 38 E. 57.	Christmas Show: Paintings	to Dec. 31
Knoedler, 14 E. 57.	Briscoe: Paintings; Sporting Paintings	to Jan. 5
Kraushaar, 730 Fifth	American Watercolors	to Dec. 30
Julien Levy, 15 E. 57.	Joseph Cornell: Surrealist Objects	to Jan. 1
	Leonid: Paintings	to Jan. 1
Lilienfeld, 21 E. 57.	French Masters: Paintings	Dec. 18-Jan. 20
Macbeth, 11 E. 57.	Wyeth: Paintings; Wengenroth: Prints	to Dec. 30
Marchais, 40 E. 51.	Chinese Rice Paintings	to Dec. 31
Matisse, 51 E. 57.	Yves Tanguy: Paintings	to Dec. 30
Mayer, 41 E. 57.	Selected Prints	to Dec. 31
Metropolitan Museum	Life in America, 300 Years: Paintings	to Jan. 1
Midtown, 605 Madison	Lionel Riess: Paintings	to Dec. 31
Milch, 108 W. 57.	American Paintings	to Dec. 30
Montross, 785 Fifth	G. McCouch: Paintings	to Dec. 30
Morgan, 37 W. 57.	American Paintings	Dec. 20-Jan. 4
Morgan Library, 29 E. 36.	Selections from the Morgan Collection	to Dec. 31
Morton, 130 W. 57.	B. S. Gardner: Paintings	Dec. 18-31
Museum of the City of New York	Cathedral of St. John	to Feb. 14
Museum of Costume Art, Rockefeller Center	American Dress	to Jan. 31
Museum of Modern Art, 11 W. 53.	Dahlov Ipcar: Paintings	to Dec. 31
	Picasso Retrospective: Paintings	to Jan. 7
Nat'l Arts Club, 15 E. 20.	American Etchers: Annual Show	to Dec. 28
Neumann-Willard, 543 Madison	Group Show: Paintings, Prints	to Dec. 31
Nierendorf, 18 E. 57.	Chang Shan-Tse: Paintings	to Dec. 27
N. Y. Historical, 170 Central Park West	Anniversary Exhibition	to Feb. 25
N. Y. Public Library	American Printmakers	to Dec. 31
N. Y. School of Design, 160 Lexington	Pousette-Dart: Paintings	to Dec. 22
O'Toole, 33 E. 51.	American Paintings	to Dec. 31
Park Avenue, 460 Park	Leake; Goode Davis: Paintings	to Dec. 23
Parish-Watson, 44 E. 57.	Chinese Porcelains	to Dec. 31
Passedoit, 121 E. 57.	Edwin Dickinson: Paintings	to Dec. 23
Perls, 32 E. 58.	Chagall: Paintings	to Dec. 31
P.M., 325 W. 37.	Tony Palazzo: Paintings	to Dec. 31
Rehn, 683 Fifth	C. Burchfield: Early Watercolors	to Dec. 24
Reinhardt, 730 Fifth	Polish Artists: Paintings	to Jan. 13
Riverside, 310 Riverside	Group Show: Int'l Women Painters	to Jan. 1
Robinson, 126 E. 57.	Group Show: Sculpture	to Dec. 31
Schneider-Gabriel, 71 E. 57.	Childe Hassam: Paintings	to Dec. 23
St. Etienne, 46 W. 57.	Austrian Paintings: Porcelains	to Dec. 23
Arnold Seligmann, Rey, 11 E. 52.	French Sculpture	to Dec. 31
Stern, 9 E. 57.	Orpen: Drawings	to Dec. 31
Snyderman, 1 East 59	Miniatures	to Dec. 23
Studio Guild, 730 Fifth	Jolliffe; Christmas Show: Paintings	to Dec. 30
Uptown, 249 West End	A. S. Baylinson: Paintings	to Jan. 12
Valentine, 16 E. 57.	R. Dufy; M. Laurencin: Paintings	to Dec. 31
Vendome, 330 W. 57.	Christmas Show: Paintings	to Dec. 30
Wakefield, 64 E. 55.	B. Johnson: Paintings	to Jan. 6
Hudson D. Walker, 38 E. 55.	Handforth: Drawings	to Dec. 23
Walker, 108 E. 57.	Annual Show: Paintings	to Jan. 6
Weyhe, 794 Lexington	Prints for the Holidays	to Dec. 31
Whitney Museum, 19 W. 8.	Allen Tucker: Memorial Exhibition	to Jan. 3
Wildenstein, 19 E. 64.	W. Malherbe: Paintings	to Dec. 30

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